

PLAYERS IN "THE MERRY WIVES OF WINDSOR"

Louie James as "Falstaff."



Aphie James.



Lillian Lancaster.

the closing scenes find everything favorable for the young folks. The company appearing in "Dora Thorne" is said to be of exceptional merit and the scenery and costumes are said to be beautiful. The scenic and electrical effects in the last act, the illuminated gardens at Earl Manor, are said to be especially commendable. The original Rowland and Clifford company will present this play with a great cast and Miss Maud Brandon as Dora.

The originality of the dramatist in adopting actual occurrences, and by his art of enlarging on them and constructing a possible lot of situations with possible dialogue, and the interweaving of it into a play of human heart interest, is what has never been so cleverly done in recent years as by the author of "The Midnight Flyer." A play that has been seen and favorably received in every country of the globe. This success cannot be laid to chance, but solely to the strength of the play, which encompasses every passion of the heart, places them in the most intensely interesting situations, and plays with a master hand on the sympathies of the audience. Ed Anderson, the well known manager, has secured a brilliant company to produce "The Midnight Flyer" and it will be seen at the Grand theatre for three nights starting Thursday, November 29, with a special holiday matinee on Thanksgiving afternoon at 3 p. m.

"Not Guilty" is a stirring melodrama with the scenes laid in New York City and the coal mining districts of Pennsylvania. It tells a story of love and revenge, of man's ingratitude and woman's trust. In act I Mr. Sheldon, the owner of the mines, is murdered by the villain and his accomplice, Long-Shot Logan. The murder is witnessed by Mary Logan, sister of Long-Shot, and the betrothed sweetheart of the villain. Through the efforts of Tom Dally, an ex-New York detective, and Judge O'Doan, a Tammany politician, the guilty man is brought to justice, and Frank Rawden, the young mine superintendent who has been accused of the murder, is vindicated. One big sensation of the play occurs in act 2, when the villain places the hero and heroine in an old powder house and sets fire to it. Their escape to the roof and then to the limb of a neighboring tree is one of the most realistic effects ever on the stage. A special matinee Thursday will be given.

What might aptly be termed the acme of modern vaudeville will be offered by the Orpheum management with the new bill which opens tomorrow night. In brief, the program will start out with a swell European act by way of a headliner, and embrace something throughout the evening that will appeal to every diversified fancy in the audience. Acrobats, a singer and mimic, dialect comedians, a sketch, an illusion mystery, a couple of snappy dancing girls and lively motion pictures will be among the offerings.

The six Glimmeretts, a sextette of sensational acrobats from across the pond, will open the eyes of those who imagine they have seen everything there is to witness in the way of modern gymnastics. They lay claim to being "the most marvelous acrobats," and, according to the Los Angeles newspaper critics, they are the best that have ever appeared in the City of Angels. With this aggregation as the topline, and two more headliners to follow, the new bill ought to make a hit.

Violet Dale, a beautiful woman, who sings charmingly and is possessed of decided talent as a mimic, is bound to make a hit with the Orpheum audiences.

Rice and Cady, old-time favorites on the Orpheum stage, after a couple of years past, will visit Salt Lake for the first time. They are billed as "headliners of German comedy in 'Playing the Ponies.'" The fashion in which they get tangled up while trying to speak English is both up-to-date and excruciatingly funny.

Harry and Kate Jackson, a clever couple, will present their latest comedy sketch success entitled, "His Day Off," which has the reputation of being a mirth provoker.

Sears, the illusionist, will devote twenty minutes to fooling the public in a fashion that leaves his audience satisfied that they have been fooled, but nevertheless would like to be mystified some more. Sears is assisted in his illusions by Edythe Mae Vernon and company.

Hanson and Nelson, a couple of saucy girls with nimble feet and good voices, have a turn calculated to arouse enthusiasm. They dance like regular "coons," and withal throw some comedy into their work which is all the time full of snap and vim. They indulge in a wooden shoe clog dance that is as noisy as it is clever.

Then there is the kinodrome with 1,000 feet of films devoted to good motion picture stories, "Carpet Beaters," "The Disillusioned Lover" and "The Secret Service, or The Diamond Smugglers."

Always in the swim, the Salt Lake house on the Orpheum circuit, commencing with the week of Dec. 3, will fall into line with the other theatres and give matinees each day with the exception of Sunday and Mondays.

Having achieved such measure of success as finds expression in six months' runs at two principal New York theatres, "The Heir to the Hoohah," announced as a new American comedy by Paul Armstrong, produced by the late Kirke LaShelle, comes to the Salt Lake theatre for five performances, beginning with a matinee on

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The Theatre

Elizabeth Annesley. All of the parts, indeed, with perhaps one or two exceptions, were in excellent hands. Mr. Cort has staged the production superbly. The "snuggery" setting, showing the library of a family of wealth and refinement, was worked out to the last little detail. It was the perfection of stagecraft.

It is barely possible that Figman will be seen in Salt Lake during the Christmas holidays. Take a sure tip. Go to see him.

There is plenty doing this week, and that's no mistake. What with Louis James and "The Heir to the Hoohah" at the Salt Lake theatre, Leoncavallo, his great orchestra and his magnificent singers at the tabernacle, and especially strong bills at the other theatres the public will be indeed hard to please if it is not interested.

Lorimer Johnstone, in a letter to Manager Jennings of the Orpheum, states that he is going to discard his present playlet, which, incidentally, did not get a very warm reception from Salt Lake audiences, and under an arrangement entered with Martin Lehman of the Kansas City Orpheum, will put on an act that Mr. Lehman has written that will be an absolute novelty on the vaudeville stage. It will take seven scenes, and in each of which there will be a mechanical effect. The act carries six people. "I will open Feb. 18," he writes, "dropping this present 'indecent' episode in Mobile, Jan. 20, when I shall go at once to Kansas City and prepare for the new production."

Some years ago a shabbily dressed girl asked for a chance to sing at a musical festival in Berlin. She had difficulty in getting a hearing from the gruff German manager, but finally, to get rid of her more than anything else, he told her to sing him a song.

She began. And from the adjacent rooms the people soon began to gather to listen. As she finished, there was silence for an instant, and then the uninvited audience burst into loud applause and "bravos." The girl said nothing, but looked anxiously at the gruff manager, who said nothing for a minute, that seemed ages to the trembling girl.

Finally she said, briefly: "You may sing at the festival."

"That is how Mme. Schumann-Heink, who is to be heard in Salt Lake next month, got her start."

"As I look back at it now," she said, "I recall as though it were a dream the years of study, first under one teacher and then under another, some celebrated, some not before I discovered that I might dare to hope for even a small success. I worked hard, however, and that is something all young singers who hope for success must do. One may have a wonderful voice, but he or she will be unsuccessful without work, work, work, all the time. When my opportunity came at the musical festival in Berlin, I was prepared for it, though I was very shabby and even hungry at the time

be given at the Salt Lake theatre, Dec. 14, is adding new laurels to his many triumphs in his appearances in the east. R. E. Johnston, his manager, has received word that his first concert given in Baltimore early in the month was one of the greatest successes of recent years. The News of that city says: "The great Dutch cellist demonstrated beyond question his right to the title 'Der Meister,' by which he is known in Germany. He produces a superb tone which a finished technique enables him to use unerringly in the expression of musical conception." The Baltimore Sun says of him:

"Herr Hekking amply demonstrated that he is a truly great artist of technical finish. An abundance of temperament and complete mastery at all times of his instrument were the artistic elements that he displayed with the first few strokes of his bow. His bow arm is strong and unerring, and his tone was never lacking in richness and purity." Unlike Herr Hollman, the great cellist, who appeared here last winter, Hekking is inclined to give more individuality to his work, reading and interpreting with an extent of freedom at which many artists of equal eminence would hesitate.

"The Grieg sonata is a magnificent composition, replete with most melodious beautiful effects and typifying as much as any of his other compositions that great master's style. This, as in fact all of the numbers, was given with dignity and refinement and with such fine artistic poise, as marked both performers immediately as equal to their task."

One of the most unselfish waves that has touched the music public in all time is that move to add to the benefit fund all over the world for the great composer, MacDowell, a movement into which the best musicians everywhere are putting their best efforts. His is a should one say was a nature which drew to him the love of all who knew him, and his pupils throughout the land and as far west as the verge of the continent are uniting at this time, not alone to do him honor, of which he can never know, but to do him needed service.

The benefit concerts being given for the MacDowell fund are many of them to be given on the date of his birth, Dec. 18, and the one in this city will be given on that date. Mrs. Graham P. Putnam, Miss Cecelia Sharp and Arthur Shepherd—the two former pupils of his, and the last a friend—have charge of the work in this city, and all the musicians who are familiar with his work will take part in the fine program that has been prepared.

Mr. Shepherd will play his greatest composition for the piano, and a number of organ selections will be given by J. J. McClellan. Mrs. Putnam, Miss Sharp and others will play some shorter piano numbers, and Mr. Hugh Douglas and Miss Agatha Berkhoeft will sing his compositions.

PROMISE OF THE THEATRES.

The happy combination of Louis James and "The Merry Wives of Windsor" has been one of the master strokes of managerial perspicuity displayed this season, for here is an actor physically, historically and temperamentally fitted to the character of happy Jack Falstaff, and a more excellent vehicle afforded in which to display this rakish Lothario.

It is generally agreed that there was once an actual golden age of virtue and happiness, but each successive generation has been sufficiently, either modest or infelicitous to admit that they ought decidedly to place the blissful period long before their own experience; frail humanity has, however, clung to tradition with praiseworthy tenacity, and various nations have applied the term, in a secondary sense, to the most flourishing period of their literature. With us the phrase is usually identified with the era of Elizabeth and Shakespeare.

All branches of art and endeavor have a standard to gauge the value and worth of the result. Dramatic literature has Shakespeare, hence the highest at-

tainment that can be achieved by the devotee to dramatic literature, is the recognition by the public of his, or her, absolute control, or mastery of that standard, and be accepted as the truest exponent of the same.

Irrespective of what opinion may be formed, individually, Louis James is today accepted by the critics, collectively, as one of the greatest masters we have in Shakespeareana, and to have the assurance that he is to present one of the bard's greatest comedies, and have the greatest comedy creation of this master brain interpreted by himself is a treat to be anticipated with pleasure and satisfaction.

"The Merry Wives of Windsor" has not been seen in this country in many years, and its revival at this time is most propitious, for the wave of comedy that has swept this country has had at least the distinction of creating a demand for a certain form of amusement that for some time has been on the wane. Legitimate comedy has always, like a cube, righted itself independent of the rebuffs or assaults made upon it, and when the public has been surfeited with the dross and drivel of the theatrical field, they usually return to their first love and embrace Shakespearean comedy with the avidity of one who has found a long-lost friend and good, honest comedy is always loyal and true, placed under whatever conditions.

"The Merry Wives of Windsor" aside from being one of Shakespeare's most brilliant comedies, affords the scenic artist great opportunities in reproducing many of the favorite haunts of England's sovereigns, all of which Mr. James, we believe, has taken special advantage of.

The first act represents Mr. Page's home on the Windsor road, with an exact reproduction of Windsor castle in the distance. Next there is the interior of the famous "Garter Inn," a hostelry noted for its Bohemian gatherings in the days of good Queen Bess. Ford's house, where the celebrated "Buckbasket" episode is enacted, is a faithful reproduction made from sketches in the British museum, and the painting by Margaret Howe of Ford's home.

The last act discloses Windsor forest with the stately "Horne's oak" in the foreground. Here, tradition says, at the midnight hour the fairies held sway, and in the shadow of the moon sang and danced the hour away in joyous revelry to the glinting light of the scintillating fireflies. Mr. James promises

some really beautiful and realistic electrical effects here.

Messrs. Cort and Kronberg will very shortly present for the patronage of our local theatre goers, at the tabernacle matinee and night on November 29, one of the rarest and most noteworthy musical combinations ever seen on tour in America. The eminent composer of "Pagliacci," "Roland of Berlin" and other familiar grand operas is to appear there as the conductor of the complete orchestra from La Scala, Italy's foremost lyric theatre, and one of the most celebrated opera houses in the Old World. The musicians, who are players of stringed instruments for the most part, number seventy, and they are the pick of the numerous great orchestras of the city of Milan. As if so notable an orchestra, lead by one of the world's greatest music masters himself, were not enough, Messrs. Cort and Kronberg have included in the company twelve vocal soloists of both sexes. Fortunately for these concert managers, they had chosen and signed contracts with these dozen celebrated artists during the winter months, greatly to the chagrin of the New York impresarios, Herr Conrad and Oscar Hammerstein, who each spring tour every city of Europe in an effort to bring over all of the singers of repute that they meet. The vocalists appearing in conjunction with Leoncavallo and his great orchestra are men and women of national Italian reputation.

The first half of the program to be rendered here will consist almost entirely of selections from Leoncavallo's greatest and best known work, "Pagliacci." As a pleasing introduction to the vocal passages, the orchestra renders the intermezzo, and this is followed by a series of songs by M. Bellati, M. Barbini, M. Perya and Mme. Calvi. This first portion of the program will be concluded by the rendition of the "Ave Maria," dedicated to the pope. It is sung by Mme. Rizzini, assisted by singers named and by Mme. Farrabini de Farran and others. This great organization comes into the west on a special train of eight Pullman cars, and is the largest musical organization that has ever toured America. Mail orders are being received in each city where this company plays two weeks ahead of the performance. Same prices prevailing as were charged in New York, \$2 to \$1. Tickets on sale at Clayton's music store Monday after 10 a. m.

To those who have never read Bertha M. Clay's famous novel, the following synopsis will prove interesting, especially as "Dora Thorne" will appear in a dramatized form at the Grand theatre four nights and Wednesday matinee commencing this evening.

This play and book deals with a beautiful love story in a rural English home. An innocent young girl, daughter of a lodgekeeper of an Englishman of high birth, is loved by the son of the latter. The match meets with disfavor of the young man's father, but despite the fact that his father informs him either to give up the girl or his home and luxury, he chooses Dora Thorne and marries her.

The young girl, a pure and honest creature, loves the young man quite as well as he loves her, but through the efforts of a young sailor who has loved the girl from early childhood and who also desires to make her his wife, the young couple are separated and made to believe later that each has been unfaithful to the other. This state comes about as a result of the efforts of Lady Chartaris and the father of the earl.

The young sailor returns after a two years' voyage to find that Dora's father has been transferred from him to the young nobleman and several complications arise from this which for a time take on a serious aspect, both for Dora and her lover. The time arrives when honesty and faithfulness triumphs and

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SOME STARS OF THE LA SCALA ORCHESTRA



Rezzini.



Signor Leoncavallo, Director.



Farrabini.



Burbani, Tenor.



Calvi.

THIS WEEK AT THE THEATRES

♦ Salt Lake Theatre—Monday, Tuesday and Wednesday evenings and Wednesday matinee, Louis James in "The Merry Wives of Windsor;" Thursday, Friday and Saturday and Saturday evenings and Saturday matinee, "The Heir to the Hoohah."

♦ Tabernacle—Thanksgiving matinee and evening, Leoncavallo with his orchestra and soloists.

♦ Orpheum—Tomorrow night and all week, vaudeville.

♦ Grand—This evening and through Wednesday evening, matinee on Wednesday, "Dora Thorne;" Thursday matinee and Thursday, Saturday evenings and Saturday matinee, "The Heir to the Hoohah."

♦ Lyric—This evening and through Saturday evening, matinee on Wednesday and Saturday, "Not Guilty."

It is not often that a first-class theatrical attraction plays Ogden without also playing Salt Lake. Very much less



SIX GLIMMERETTS.

Marvelous Acrobats, Headliners on This Week's Orpheum Bill.

often is it that an attraction of high or any other grade plays Bingham without playing Salt Lake. This was the case last week, however. Thanks to advance bookings, Max Figman presented "The Man on the Box" to an audience at Bingham last Sunday night and to one at Ogden Monday night last. Knowing Mr. Figman to be a young actor of promise, even genius in some roles, the writer journeyed to Ogden to see him and the play in which he has been scoring a series of continuous successes. The journey, it is very pleasant to be able to say, was well worth while. A very much more tiresome journey for the same results would have been more than worth while.

The story of "The Man on the Box" is very well known. A mischievous young fellow, Robert Warburton, thinking to give his sister a sensation, bribes the coachman to lend him his livery for the purpose of driving his sister home from an embassy ball. Of course he mounts the wrong carriage and drives the wrong girl away. After a wild dash through the streets he pulls up sharply at the curb and, as a girl he supposes to be his sister emerges from the cab, he plants a resounding kiss upon her lips. The girl is one he had crossed the ocean with and had learned to love without being introduced to her.

Warburton is arrested. The girl comes to prosecute him and he is fined. She pays the fine and takes him into her service as a groom, for she is supposed to suppose him only a groom. He enters into the game and the fun-making possibilities are obvious. An undercurrent of tragedy runs through the play and the book, too, but there is not space here in which to tell of it.

It is of Mr. Figman's work as Warburton that the desire is to speak. Be it known, then, that he proved himself the best comedian in the best sense of that much tortured word that the writer has seen for many a day. Always natural, never resorting to tricks to get a laugh, Mr. Figman kept his audience in a state of almost continuous merriment. He is a splendid actor. And he has around him a company that averages very well indeed.

Miss Helen Holmes was charming as

and, I might add, very thin. It was two great men who led the applause that evening—Brahm and Joachim—and when they both kissed my hand I knew that brighter days were coming and the lifetime of innumerable hardships were passing. But I never would have been able to succeed that night and since if I had not worked hard, as I have to do even now."

Anton Hekking, who comes to Salt Lake for the sixth symphony concert to